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Irish Folk Music in the Classroom

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## Abstract

This unit of study allows fifth-grade students to study and expand their knowledge on the folk music of Ireland and its influence on American music. There are five lessons in this unit. Students will have the opportunity to develop their singing, moving, listening, musical analysis, and instrumental performance skills. Students will have the opportunity to learn the musical forms, rhythmic patterns, and instrumentation that define Irish music. This experience is designed to give students tools to appreciate Irish music and culture, understand American music and culture, and explore their own or other musical cultures.

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## Introduction

This unit explores the traditional folk music native to Ireland and its later influence on several American musical genres. The lessons allow the students to improve their musical skills for vocal and instrumental performance, expand their knowledge of diatonic harmony through learning the characteristics and forms of Irish folk music, and to learn to differentiate between several styles of music. The students will learn more about singing with correct and effective vocal technique and improve their ability to use solfège syllables. Students will begin learning to play the tin whistle. The Irish folk songs included in this unit expand students' vocal range and allow for discussion about musical expression and historical context. The dance tunes were chosen for performance on the tin whistle to enable students to explore binary forms, duple and triple meters, and the characteristic rhythmic patterns of the Irish reel and jig.

The first two lessons will introduce the students to Irish history and culture, both in Ireland and in the United States. This introduction will help students understand the experiences of the Irish immigrants. The first lesson will guide students through an overview of Irish music and history through the song "Wearing of the Green." The students will also learn to differentiate among types of Irish folk tunes and compare them with American musical genres. In the second lesson, students will sing "No Irish Need Apply," as they learn more about the experiences of the Irish immigrants. Students will then identify, listen to, and discuss instrumentation, form, and differences in rhythmic patterns, to develop a more detailed understanding of Irish folk musical styles. In the third lesson, students will focus on musicality, with emphasis on correct pitch, intonation, and other technical skills on tin whistle, in addition to learning select rhythmic patterns and musical forms. Students will interpret, analyze, and rehearse "The Concertina Reel." In the fourth lesson, students will perform "The Kesh Jig" with proper musical expression,

technical accuracy, and appropriate interpretation. In the fifth lesson, students will perform one piece from the selected repertoire and will include assessments of each student's performance, assessed via a rubric.

The materials for this unit are located in the materials section. All the audio and video links are located in the multimedia index.

### Ireland's Folk Music

Ireland has had a long history of war and occupation. The Irish people have endured centuries of war and political, religious, and economic hardship. The English crown ruled over the Irish clans since the late twelfth-century. While there were many uprisings to try to restore Ireland's independence, Ireland did not become an independent republic until 1949. The Republic of Ireland only includes part of the island, as Northern Ireland remains a part of the United Kingdom.

In the fifth century, the Catholic monasteries in Ireland became centers of learning and taught music alongside the existing oral folk tradition. These practices shaped traditional Irish music. According to Marie McCarthy, "Irish monasteries became great centers of learning, writing, and music. Although no music manuscripts survive, it is known that there were professional schools of music in the monasteries and that the harp was the official instrument used to accompany voices" (Hast, 2004, p.22). We know from musical practices in the Catholic Church that singers began to notate some sacred music in the ninth and tenth centuries. However, both church music and folk music were still transmitted orally. Like other folk traditions, Irish

music was passed down orally by rote from generation to generation; an experienced musician would teach their students, or parents would teach their children. The students learned by rote, hearing and memorizing hundreds of songs and pieces. “Irish music and songs were not usually written down. Instead, adults taught children to play the music by ear. The children learned the songs by heart” (Clark, 2014, p.1). Musicians used this practice for both vocal and instrumental music.

While the fiddle is associated with Irish music today, the harp was more important in the Middle Ages. In the twelfth century, the harp represented the Irish Gaelic chieftains. The harp was used to accompany singers, and the Irish people viewed harpists as essential members of the community and court. During court gatherings, performers, accompanied by the harp, sang ballads and recited epic tales. These performances were for entertainment and were a method used to memorialize historical events, such as battles. (Vardy, 2017).

From 1536 until 1922, England had considerable control over Ireland and its culture. In 1541, King Henry the VIII of England declared himself King of Ireland, an act which inspired a great deal of resistance. The king launched an aggressive campaign for control of the Irish people. He outlawed Catholicism in favor of English and Scottish forms of Protestantism, although the Irish people still clung to Catholicism. He and his successors colonized parts of Ireland, settling Scottish and English Protestant farmers on Irish lands and removing Irish Catholic landowners. The English monarchy wanted to control Ireland and convert the Irish people to Protestantism.

The actions of King Henry the VIII and his successors significantly changed the musical, religious, and cultural landscape of Ireland. The English monarchy outlawed most native Irish customs, especially Irish music, and the symbolic harp. “By 1571, the Earl of Kildare was

commissioned to punish by death all harpers, rhymers, and bards. A statute of 1603 effectively banned the playing of Irish music with a proclamation to ‘hang the harpers whenever found and destroy their instruments’” (Hast, 2004, p.23). The English and Scottish settlers further changed Ireland's folk music. During this time, Irish music absorbed tunes and musical practices from the Scottish and English settlers.

Due to the English confiscation of land from Irish Catholics, most Catholics in Ireland became poor and possessed little political power. Strict English rule, harsh farming practices, and use of the Irish people as labor in the Caribbean colonies caused many Irish Catholics to convert to Protestantism to avoid persecution. As a result, there were two Protestant groups in Ireland: the English and Scottish colonists, and the Irish converts, belonging either to the Anglican or Presbyterian churches. Some Scottish settlers, like the Irish people, wished for less English control.

Political strife, religious persecution, and famines caused several waves of emigration. The first immigrants were Scottish and Irish, traveling from Ulster, an area in Northern Ireland that had been colonized by Scots. From 1690-1715, and in the 1740s, the Presbyterians of Northern Ireland were the first Irish group to immigrate to the United States. The Presbyterians left to escape the strife of poor harvests, economic hardship, and religious persecution. Old leases expired on farmland and rent started to increase, causing the Presbyterians to have less control over their land and crops. These Presbyterians migrated to the Appalachian region in the Carolinas, Virginia, and Pennsylvania where they became known as the Scots-Irish. These immigrants exerted a powerful influence on the music and culture of Appalachia, including the use of fiddle tunes and Scottish rhythms.

In the nineteenth century, the second, and most significant, emigration in Ireland's

history occurred. This time, the immigrants came from southern Ireland, where the country had remained mostly Catholic. In 1845-1851, “The Great Famine, also called *An Gorta Mór* (The Great Hunger), was caused by the failure of the potato crop due to a fungal blight, which was especially devastating because the potato was central to the Irish diet” (Hast, 2004, p.35).

English control of Irish farming greatly exacerbated the famine. Due to this scarcity, one million Irish people died due to starvation, illness, and other causes. Another one million escaped and traveled to America and other parts of the world. As Irish immigrants sailed for America, they faced dangers while sailing across the ocean. Many people perished during the journey across the Atlantic from starvation and disease, due to shortages of food and supplies.

### European Influence on Irish Music

As in other national European music traditions, Irish music was influenced by music from other countries. Some of the now-standard Irish tune styles, including the reel and the hornpipe, were initially from Scotland and England, were brought to Ireland during the settlements. The mazourka is from the Polish dance known as the mazurka, but it became popular and spread all over Europe. When these styles were brought to Ireland, the Irish people modified and incorporated them into Irish music. (Rimmer, 2010).

Another popular tradition in the nineteenth century was Irish folk dance. Expert dancers would travel throughout Ireland to teach new dance routines that were set to a select set of dance tunes. “The most common dance tunes in the Irish tradition are reels, jigs, hornpipes, polkas, slides, mazourkas, and highlands” (O’hallmhurain, 1998, p.7). The new dance routines were forms of social entertainment that occurred at religious events, weddings, and festivals.



### Modern Preservation of Irish Music

In the last half of the twentieth-century, efforts have been made to preserve and perform traditional music in Ireland and the United Kingdom. As musical traditions continued to blend in America, Ireland created the Irish Folklore Commission in 1935 to transcribe and preserve Irish music. Ui Ogain states, “Over the next three-and-a-half decades, the Commission employed a number of permanent full-time and part-time collectors and amassed an enormous archive” (Ciosain, 2004, p. 222).

The Commission created an archive to preserve Irish music, but the tradition continued to evolve, as musicians continued to innovate and create new genres of music. Increased access to traditional music has inspired several modern groups. With this valuable source of preserved traditional Irish music, non-Irish musicians could access the collection and create modern versions of tunes, or use elements of Irish music from original pieces to create new works. In the 1950s, a club called “The Singers’ Club” was founded in London, England, to enable performers and lovers of British and Irish folk music to protect the music from “being squeezed out of existence by the homogenizing force of the mass media” (Hast, 2004, p.96). The founders, English folk singer Ewan MacColl, American ethnomusicologist Alan Lomax, and American singer Peggy Seeger, used the club to promote traditional music. Over the years, the traditional music grew popular within these pub sessions and inspired many famous professional groups like the Chieftains, Planxty and The Bothy Band, and Altan (Hast, 2004).

### American Influence

Unfortunately, the Irish immigrants escaped famine only to face discrimination and hardship upon their arrival in the northern United States. Shop owners placed sign stating, “No Irish need apply,” in the windows of many shops. Many immigrants were forced to leave the Irish communities founded along the east coast to find jobs in other parts of the country. This movement of Irish workers caused Irish music to spread all over the United States.

Irish immigrants expressed their difficulties and experiences in their songs. Musicians used Irish tunes for new song texts, known as the contra-facta technique, where new lyrics written for an existing tune. (Rimmer, 2010). The new lyrics may or may not relate to the original lyrics. For example, Irish tunes received new lyrics during the Gold Rush in Oregon and California. The hornpipe “Off to California” was set to a tune called “Whiskey Hornpipe” or “Fireman’s Reel” in Ireland. (Kuntz, 1996).

Irish immigrants worked hard to form a new life in the United States; however, the Irish-American music from this era reflects their sadness and their homesickness for Ireland. As they settled around the United States, they exchanged musical and cultural traits with previously established American communities. “Their music influenced American folk music, especially the genres of country and western music, and their moonshine and bourbon became staple beverages on the frontier and beyond” (Watson, 2014, p.3). “Their music eventually evolved into Appalachian old-time music, and went on to influence country music, rock’n’roll, and bluegrass” (O’hallmhair, 1998, p.51).

In 1926, innovations in recording technology brought national attention to Irish music.

Thomas Edison's phonograph drastically improved in the twentieth century. Improvements in sound and the development of mass-produced phonograph records led to the broad distribution of musical styles. Local musical styles in one part of the country could be shared all over the country. As musical styles spread, musicians introduced new styles into their music or made their own covers of songs from other genres. Many recordings of famous Irish musicians like Irish fiddler Michael Coleman (1891-1945) and James Morrison (1893-1947) inspired musicians from several genres. (Coleman Irish Music Centre, 2007) (Independent, 2005)

Irish traditional music and other mainstream American music styles began to overlap, influencing each other and evolving. "Irish Americans have contributed significantly to the vocal music landscape of the United States. This included songs and music in a wide variety of forms: traditional Anglo-Irish folk song, the *sean-nós* 'old style' Gaelic song, 'high art' Irish American song, hybridized Irish American popular song such as Vaudeville and Tin Pan Alley, contemporary folk music, Irish American big band and show band music, and Celtic rock." (Murray, n.d, p.1).

Irish folk repertoire expanded and evolved into an American folk genre that became popular with people outside the Irish community. Irish music has influenced Americans' interest in folk music, but also the popular American musical canon. American audiences have often bought recordings of Irish music made by famous non-Irish artists. For example, in the 1960s, Johnny Cash made a recording of the tune Danny Boy, a song that has remained popular throughout the last century. Many famous artists, such as Judy Garland, Glen Miller, and Elvis Presley, have made covers of this song. Danny Boy tells the story of a parent whose son has gone off to war. However, it also is seen as an allegory of the Irish Diaspora, serving as a sort of anthem for Irish Canadians and Americans who had to leave their homeland. (McKeever, 2015)

## Folk Music

Before the massive Irish emigration to America due to the Great Famine, the Irish people had preserved their history and stories through an oral tradition. In the New World, the Irish immigrants continued to rely on folklorists, such as harpists, bards, and poets, to memorialize historical events in song as they had for centuries in Ireland. “Technically, Irish traditional music is what folklorists call folk music, meaning a body of transmitted, usually rural-based, non-professional, non-commercial repertory created by and for ‘the folk.’ ‘Folk’ denotes music that has a long history within a specific community, often functions in rituals of all kinds, and serves as a reminder of shared cultural history and values” (Hast, 2004, p.16).

In Ann Morrison Spinney’s chapter on Irish music in Boston, she gives several examples of how American music influenced Irish music in America. (Morrison Spinney, 2016). American musical styles and tastes influenced newly settled Irish musicians and changed the way they performed Irish tunes. In Boston, Irish musicians added European harmonies to Irish tunes (Morrison Spinney, 2016, p. 77). These traditional modal tunes were typically played in unison, with occasional ornamentation. Adding harmony changed how musical groups performed traditional tunes; they added harmonies to fit these tunes into traditional western European musical settings. (Morrison Spinney, 2016, p. 78). They also “experimented with rhythmic accompaniments such as the “chop”- a percussive bowing technique,” (Morrison Spinney, 2016, p. 78), changing the way Irish-American musicians played their instruments. Boston is an interesting location for Irish music as there have been continued waves of immigration to the city. Unlike other places such as Appalachia, Spinney claims that some musicians in Boston kept

their musical style closer to that of Ireland when compared to other parts of the country because of the continued immigration. (Morrison Spinney, 2016, p.80-81).

In conclusion, traditional Irish folk music has evolved over several centuries, influenced greatly by outside influences and strife. However, “[Irish music] gradually changed as old material was forgotten and newly incorporated; it is characterized, like all forms of folk music, by stability of form and of content” (Clark, 2014, p.1). This observation explains the changes that Irish music underwent during English occupation and, later, the changes Irish musicians made to traditional music in the United States. The experiences of each generation change Irish music, but recording historical events, such as wars and emigration, in song has remained an essential part of the tradition.

### Traditional Irish Instruments

Many instruments have held significant roles in Irish music since the eighteenth century, with new instruments becoming “traditional” as the tradition evolves. In the eighteenth century, fiddle, harps, tin whistles, flutes, and bagpipes, were popular instruments. In the nineteenth century, accordions and concertinas introduced into the Irish tradition. In the twentieth century, other instruments such as the guitar were introduced and adopted. As instruments were added to the tradition, they all made significant additions to Irish music. The major instruments in Irish music today are harps, fiddles, tin whistles, bodhráns, and concertinas. (Johnston, 1995).

As mentioned previously, the most iconic instrument in Irish culture is the harp. The size can vary and depends on the type of performance. In the sixteenth century, the harp tradition was almost extinct due to the English ban. The harp experienced a revival in the 1950s when folk music became more popular. This newer interest in the harp has led new students to study and

perform Irish traditional music. (Wright, 2007).

Fiddles, sometimes with different tunings than the standard European violin, came to Ireland in the seventeenth century from Scotland. Although traditionally called a violin, the instrument is called a fiddle when playing specific styles of music, especially folk music, as performance techniques and string tunings can differ from the classical violin tradition. Fiddlers studied their instrument through rote by listening and then participating in performances at pub sessions. (Hast, 2004).

Concertinas are from the reed family, related to the accordion, which developed in England and Germany. A concertina is a hexagonal, button operated, squeezebox that is played with both hands pushing and pulling. The tessitura is similar to that of a violin. Concertinas are very loud and distinct, which makes them an excellent accompaniment choice for certain songs and especially dances. (Hast, 2004)

Tin whistles, or penny-whistles, are called this name because of the cheap material that they are made from, as well as their reputation as a novice's instrument. The materials for the instrument are found in Ireland; however, they are mass-produced in England. The tin whistle was originally made with a rolled tin sheet with a plug, or, in some cases, a wooden fipple. Much later, the tin whistle was remodeled into a brass tube with a plastic top. The sound of the tin whistle is closely related to the flute, but the six finger holes can only create a range of two octaves. (Johnston, 1995).

The final instrument, the bodhrán (“bough-rawn”) is “a frame drum consisting of a shallow hoop of wood, covered on one side with a stretched animal skin and reinforced with cross pieces of wood, cord, or wire.” (Hast, 2004, p.81) This instrument is played with a wooden beater or bare fingers by striking and slapping the skin. The hand that holds the crossed wood

under the drumhead can press on the surface from the inside to change the pitch and resonance of the sound. This instrument is used as an accompaniment instrument in modern Irish music and dances, and also in non-Irish musical genres, such as jazz and fusion, during the 1960s. (Bharáin, 2007).

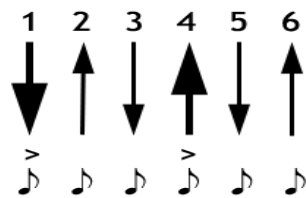
The harp, fiddle, concertina, tin whistle, and the bodhrán are the prominent and preferred instruments in Irish folk music today. These instruments have individual personalities that give a distinct sound to various styles and periods of Irish folk music.

### Rhythmic Characteristics of Irish Music

While tunes such as the hornpipe tend to be more rhythmically complex, two less complicated tunes are the jig and the reel. The rhythmic patterns found in Irish music rely on groups of eighth notes and dotted rhythms that repeated in two, four, and eight bar sections. These patterns are important because these repetitions of uniform rhythmic styles with a consistent tempo are particularly important when performing for dancers.

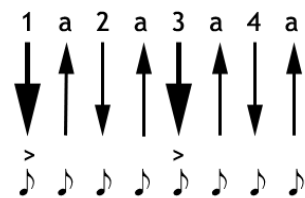
Here is a brief discussion of two of the most common forms: the reel and the jig. Rhythmically, the emphasis falls on the first beat. Musically, the important notes in the major/minor key, or the mode, are used on these stronger beats, with passing notes on the weaker beats. When using solfège, the syllables used on the strong beats are often are “do” and “so.” In modern Irish music, with the added harmonic accompaniments, the important harmonies in the chord progression, such as the tonic and dominant chords, are used to stress the stronger beats. (Tung, 2007, p. 1)

## Jig



(Tung, 2007)

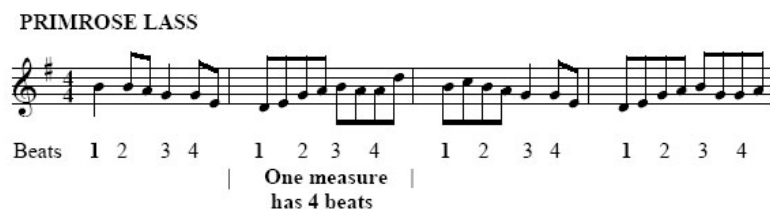
## Reel



(Tung, 2007)

Reel

The reel is a popular Irish and Scottish tune. While traditional Irish music did not have time signatures, as it was not written down, thinking of the musical patterns in a 4/4 time signature is helpful. The first and third quarter notes are emphasized, with a stronger emphasis on the downbeat. The example tune, “Primrose Lass,” is in G major. The notes from the G major and D major triads, the tonic and dominant chords, fall on the strong beats. A two-measure pattern is repeated two times, sometimes with slight variations, within a larger eight-measure phrase. (McDonnell, 2017, p.1)



(McDonnell, 2017)

Jig

The jig is a dance that notated in 6/8 meter. The jig places the emphasis on the first and fourth eighth notes. Some pieces place a rest on the second eighth note to create a skipping feel. The musical structure is similar to the reel, where a two-measure pattern repeats in an eight-



measure phrase. (McDonnell, 2017, p.1)

**KESH JIG**

The musical notation for 'Kesh Jig' is written on a single staff in 6/8 time. The key signature has one sharp (F#). The melody consists of four measures. The first measure contains two eighth notes, followed by a quarter note, and then a dotted quarter note. The second measure contains a quarter note, followed by an eighth note, and then a dotted quarter note. The third measure contains a quarter note, followed by an eighth note, and then a dotted quarter note. The fourth measure contains a quarter note, followed by an eighth note, and then a dotted quarter note. Below the staff, the beats for each measure are indicated: '1 2 3 4 5 6' for the first measure, '1 2 3 4 5 6' for the second measure, '1 2 3 4 5 6' for the third measure, and '1 2 3 4 5 6' for the fourth measure. A bracket under the second measure is labeled 'One measure has six beats'.

Beats 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

|One measure has|  
six beats

(McDonnell, 2017)

## Unit Overview

### Lesson #1: Introduction to Irish Folk Music

Students will learn the song “Wearing of the Green.” Students will be guided through an overview of Irish music and history through the song. After the song, students will listen to one music sample from each genre. Students will analyze and evaluate different styles of music: jig, reel, Celtic, traditional, polka, hornpipe, country, and bluegrass. Through the warm-up, song, and listening examples, students will learn aspects of musicality, such as dynamics, tempo, and musical styles like *staccato* and *legato*. Students will use worksheets to analyze American and Irish music using listening logs. At the end of the lesson, students will complete an exit slip

### Lesson #2: Instruments & Rhythm of Folk Music

Students will learn about the Irish immigration to the United States and hardships the Irish immigrants faced through the song “No Irish Need Apply.” After the song, students will identify the instruments in each instrument family used in Irish folk music. The students will prepare to learn the music for the jig and reel on the tin whistle in lessons 3 through 5 by learning the binary musical form, duple and triple meters, rhythmic patterns for the reel and jig, and the tin whistle fingerings for the D major and G major scales. At the end of the lesson, students will discuss what they have learned and complete an exit slip.

### Lesson #3: Concertina Reel

Students will focus on musicality, with the emphasis on correct pitch, intonation, and other technical skills using the tin whistle. This lesson will begin with reviewing proper

fingerings, breath technique, and intonation for playing the tin whistle. In addition, the rhythmic patterns and musical form for the reel learned in lesson 2 will be applied to the “Concertina Reel.” Students will play “Concertina Reel” on the tin whistle. They will discuss what they have learned and complete an exit slip.

#### Lesson #4: The Kesh Jig

The teacher will work on areas that students struggle with from the last lesson. Students will focus on the musicality, pitch, and intonation and apply what they learned about the musical form of the jig from lesson 2. The students will be given the sheet music for “Kesh Jig.” Students will be asked a series of questions regarding the differences they see in this piece compared to the “Concertina reel,” such as key, musical form, and phrasing, to build awareness of the differences between the two types of Irish tunes. Each student will practice the fingerings for the piece before the teacher goes over the music phrase by phrase. At the end of the lesson, students will discuss what they have learned, and complete an exit slip.

#### Lesson #5: Summary and Assessment

In this lesson, students will demonstrate the performance skills and technical skills they have learned in lessons 1-4 in the tune they select for performance. Students will perform either the “Concertina Reel” or “Kesh Jig” as a group and then individually with appropriate musical expression and technical accuracy. The teacher will provide accompaniment with piano and/or Orff instruments. The teacher will evaluate students’ performance on tin whistle using the National Core Arts Standards rubric for Recorder. When the students’ performances are complete, students will discuss what they have learned and complete the 2014 National Core Arts Standards general 5th grade student self-assessment for recorder. At the end of the

assessment, students will play an Irish–American themed bingo game.

Prior Knowledge:

The unit includes individual and group exercises that will involve singing and playing instruments. Students have the knowledge and skills to read and perform rhythms that use whole, half, quarter, eighth, and sixteenth notes. Students can sing and play in simple and compound meters. Students can sing and play C, D, and G major scales and arpeggios with good intonation throughout the range. Students have worked on breath control and have at least an octave in their vocal ranges. Students have learned to read treble clef and to play the recorder. Students have some experience in playing Orff instruments.

## Objectives and 2014 National Core Arts Standards

Students will sing and play songs, scales, and arpeggios. Students will identify, analyze, and compare different Irish musical styles and instruments. Students will analyze, interpret, and demonstrate their knowledge of musicality in their performances of select repertoire for voice and tin whistle. Students will refine individual and ensemble performances. Students will perform expressively, with appropriate interpretation, technical accuracy, and in a manner appropriate to the audience and context.

### National Core Music Standards (2014):

#### MU: Pr4.2.5a

Demonstrate an understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

#### MU: Pr6.1.5a

Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

#### MU: Re8.1.5a

Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

#### MU: Re9.1.5a

Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

### Process Component:

- Analyze the structure and context of varied musical works and their implications for performance
- Select varied musical works to present based on interest, knowledge, technical skill, and context
- Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria
- Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context

- Interpret - Support interpretations of musical works that reflect creators'/performers' expressive intent
- Apply criteria to evaluate artistic work

Anchor Standards:

- Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.
- Anchor Standard #5. Develop and refine artistic work for presentation.
- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Assessments and Rubrics:

The unit will include assessments and rubrics using specific criteria to assess student performance, along with teacher observation. This unit uses the 2014 National Core Arts Standards for student self-assessments and the teacher rubric for recorder.

Entrance and Exit slips are also provided in this unit. The teacher will have students complete the slips to summarize and reflect on each lesson. Students can use this task to focus on the objective of each lesson and keep important detailed notes for a post-assessment exam.

Differentiation:

“Differentiation is a way of teaching; it’s not a program or package of worksheets. It asks teachers to know their students well so they can provide each one with experiences and tasks that will improve learning” (Robb, n.d., p, 1). Students having trouble will be given one-on-one assistance. Songs will be taught very slowly – only one verse will likely be used. Advanced students with proficiency may have the opportunity to sing a solo or play for the class. The unit could be expanded to include other activities and components if the students are particularly engaged with the genre. The songs performed might become a choice made by the students after listening activities. The goal would be to get student to take ownership of the music they wish to sing and play. Student's choice of song will be assessed by performance rubric.

Accommodations and Modifications:

There are many ways teachers can adapt this unit for children with learning and attention issues. It is the teacher’s responsibility to make accommodations and modifications for their students’ IEP and 504 needs. This unit can accommodate students with new vocal ranges or transpositions. Students with special needs may have the option to focus on only the chorus. If a student has difficulty with the tin whistle, students can play on the recorder or the piano, or sing the tune. If a section is difficult for students, the teacher can play the section on the piano to help the student learn by ear. In addition, the musical content (meaning song selections) of future lessons may change if the material is not well received and students are not engaged.

## Lesson Plans

### Lesson Plan 1: Introduction to Irish Folk Music

Description: The first lesson will start with introducing the Irish and Irish-American culture and history. The teacher will explain the Irish uprisings against the English to win Irish independence when they introduce students to the Irish Folk ballad “Wearing of the Green.” A discussion on folk music will follow (What is it? Where does it come from? Who composed it?). Then, several musical examples will be played and students will analyze and compare different styles of Irish music and American music genres that were influenced by Irish music.

### Student Learning Objectives:

Students will be able to...

- Hand sign and sing a D major scale using solfège syllables.
- Echo solfège patterns on an ascending D major scale.
- Connect and identify solfège syllables with the chorus of “Wearing of the Green.”
- Analyze, interpret, and perform “Wearing of the Green.”
- Identify, analyze, and interpret different musical styles.

### Materials & Teacher-Developed Resources

- Computer and internet access
- Whiteboard and Markers
- The Ultimate Guide to Children’s Choir Warm-Up
- Rhythm Exercise 2207 worksheet
- Multimedia: Irish and American genres
- Audio Listening Worksheet
- Wearing of the Green Music sheet
- Vocabulary
- Piano/Orff Instruments

### Procedure:

#### Initiation

- Students will complete an entrance slip, given 2-3 minutes. Topic question: “What would I like to learn from this unit?”
- Students will complete a vocabulary list to review new and old terms for the lesson.



## Warm Up

- Students stand up and move in front of their desks or appropriate singing area.
  - Make sure to have students stretch to relax, have up-right balanced posture, and place their hands on their stomachs.
- Have students take a deep low breath. If shoulders rise, remind them to relax shoulders, and breathe through their diaphragm.
- Take a quick but deep full breath (through the mouth), quietly.
- Breathe in for 4 beats and hiss like a snake until all the air is gone.
- Breathe in for 4 beats, hold for 4 beats, and pulse on “sh” for 8 beats. Continue to pulse for twelve and sixteen beats to teach breath control.
- Teacher will introduce vocal siren to expand their vocal range. Start in the middle of the register of the F Major scale and go up, then down. Vary dynamics, speed, and range of siren.
  - Teacher will have students sing on ascending D major scale using the note pattern vowel words. (mah, meh, mee, moh, moo/nah, neh, nee, noh, noo)
  - Make sure students voices are blending with each note. (Use piano or Orff instrument, if needed for pitch.)
  - Use this exercise to teach musicality; suggest varying dynamics, emotions, and singing in a legato or staccato styles, using a crisp “ta” for the staccato portion.
- With solfège hand signs to help increase awareness of musical phrasing, sing 3-note solfège patterns; sol-mi-do, sol-la-sol, sol-ti-sol, sol-fa-sol, sol-mi-sol, sol-re-sol, sol-do-sol.

## Wearing of the Green

- After warmup, have students begin with ascending and descending D Major Scale. (Use piano or Orff instruments for students to hear new scale first.) Ascend the scale using staccato with the crisp vowel word “ta,” repeat when descending.
  - Make sure each note has a clear and crisp “ta” sound.
- Select students to quickly pass out “Wearing of the Green” music to fellow students.
- Introduce “Wearing of the Green” by sight-reading. Ask students questions about the song;
  - 1) *What is the first thing that you look for?*
  - 2) *What is the tempo (speed) of the piece: Adagio, Andante, or Allegro?*
  - 3) *Where is the best place to take a breath?*
  - 4) *What does belligerently mean?*
  - 5) *What certain notes and rhythmic patterns are in the music?*
- Have students clap a steady beat of 2/4, and then march in place, with emphasis on the downbeat. When students are confident in pace, students will sing “Wearing of the Green” in sections. The teacher can have the students echo after them to perfect any difficult measures.

- Break the song into sections, have the students sing the chorus first. (28- end). Experiment with musicality by changing dynamics. Suggested dynamics might be *piano* for the verse and *forte* for the chorus, to reflect the lyrics of the song that describes whispering about English control of Ireland. To reflect the emotion of anger in the song, try having the students sing the melody for the first verse on “ta” using staccato.
- Students will sing phrase by phrase. (measures- 4-16,17-31,32-end)
  - *Make sure students sing the verse in phrases first, and then sing the entire verse. Don't try to do too much.*
  - *Make sure to correct mistakes as they happen.*
  - *Teach musical form by using solfège for the first or last measures of a phrase to make the students more aware of tonic and dominant chords.*
- Teacher will play the accompaniment on piano or Orff instruments.
- Teacher will pass out the 2014 National Student Self-Assessment for Singing for students to complete. Give 2-3 minutes.

### Irish–American Music

- Students return to their desk and teacher passes out the listening log worksheets.
- Teacher talks about Ireland: geography, culture, and history.
  - What is Ireland? Is anyone in the class of Irish background?
  - Where is Ireland located? What is Ireland known for?
  - When did Irish immigrants traveled to America?
  - Why did they leave their home country to travel to America?
  - What did they offer that improved America’s community?
- Teacher talks about styles of Irish music and its influence in American music.
- Play short clips of Irish and American music to students.
 

▪ Traditional	Polka	Country	American Folk
▪ Jig	Celtic	Bluegrass	Folk
▪ Reel	Hornpipe	Pop	Rock n Roll
- Teacher will play only 30 seconds to 1 minute for each song.
- Make sure students fill out the listening worksheets before continuing.
- Give students 5-7 minutes to complete the worksheets..
  - *Be sure to walk around the room and listen in to what the students are saying about the music.*
  - *A visual timer will help students manage their time when talking to each other.*
- When students’ complete worksheets, students are to take out the exit slip for open discussion on today’s lesson.

### Closure

Students will complete the exit slip, stating: “In today’s class, I learned...”

Assessments

- Singing: observe the accuracy of pitch and rhythm.
- Solfège: observe for accuracy.
- Students can sing and perform solfège signs individually or in small groups if needed.
- Moving: Observe accuracy for singing and marching to a steady beat.
- Observation of students' engagement in discussion. Do they understand the genre of music?

Vocabulary:

Accompaniment	Air
Adagio	Folk
Andante	Harmony
Allegro	Celtic
Dynamics	Melody

## Lesson Plan 2: Instruments & Rhythms of Folk Music

### Student Learning Objectives:

Students will be able to....

- Analyze the structure and context of Irish rhythmic patterns; jig and reel
- Sign and sing a C major scale using solfège syllables.
- Echo solfège patterns.
- Connect and identify solfège syllables with the notes of a C major scale.
- Analyze, interpret, and perform “No Irish Need Apply,” and understand the song in its historical context.
- Identify the instruments in each family of instruments from Ireland.
- Listen to and identify several musical instruments by sound.
- Discuss and compare which instruments are used in Irish and/or American music.

### Materials & Teacher-Developed Resources:

- The Ultimate Guide to Children’s Choir Warm-Up
- Audio of Irish & American Instruments
- Instrument Worksheet
- Jig and reel worksheet
- Tin Whistle Notes worksheet
- Tin Whistle

### Procedure:

#### Review

- Teacher will ask students to complete an entrance slip. Be sure to give 2-3 minutes to complete slip. Topic’s question, “What important skill or technique will help me with today’s lesson?”
- Students will complete a vocabulary list to review new and old terms for the lesson.

#### Warm Up

- Students stand up and move in front of desk or appropriate singing area.
  - Make sure to have students stretch to relax, up-right balanced posture, and place their hands on their stomachs.
- Have students take a deep low breath. If shoulders rise, remind them to relax shoulders, and breathe through their diaphragm.
- Take a quick but deep, full breath (through the mouth), quietly.
- Breathe in for 4 beats and hiss like a snake until all the air is gone.
- Breathe in for 4 beats, then hold for 4 beats, and pulse on “sh” for 8 beats.. Continue to pulse for twelve and sixteen beats to increase breath control.

- Teacher will introduce vocal siren to expand vocal range. Start in the middle of the register of the F Major scale and go up, then down. Vary dynamics, speed, and range of siren.
- Teacher will have students sing ascending C major scale using the note pattern vowel words. (mah, meh, mee, moh, moo/nah, neh, nee, noh, noo)
  - Make sure students voices are blending with each note. (Use piano or Orff instrument, if needed for pitch.)
  - Use this exercise to teach musicality; suggest varying dynamics, emotions, and singing in a legato or staccato styles, using “ta” for the staccato portion.
- With solfège hand signs to help increase awareness of musical phrasing, sing 3-note solfège patterns; sol-re-sol, sol-mi-do, sol-la-sol, sol-ti-sol, sol-fa-sol, sol-do-sol, sol-mi-sol

### No Irish Need Apply

- After warmup, have students begin with descending C Major Scale or triad on the syllable [wu] using legato. (Use piano or Orff instruments for students to hear new scale first.)
- Select students to quickly pass out “No Irish Need Apply” music to fellow students.
- Introduce “No Irish Need Apply” by sight reading. Ask students questions about the song;
  - 1) *What is the first thing that you should look for?*
  - 2) *What is the tempo (speed) of the piece: Adagio, Andante, or Allegro?*
  - 3) *Where is the best time to get a breath?*
  - 4) *What rhythmic patterns are in the music?*
  - 5) *What does Spirited Swing mean?*
- Students will march in place with a steady downbeat. Students will start on the chorus. (19-end)
- Break the verse into sections. Teacher will have the students sing, phrase by phrase, (measures- 1-9, 10-18, and 19-end) to refine their sight reading. The teacher can have the students echo after them to perfect any difficult measures.
  - *Make sure students sing the verse in phrases first, and then sing the entire verse. Don't try to do too much.*
  - *Make sure to correct mistakes as they happen.*
  - *Teacher will play the accompaniment with piano or Orff instruments, if needed.*
- Teacher will pass out the 2014 national student self-assessment for singing for students to complete. Give 2-3 minutes.

### Irish and American Instruments:

- Show students the images of Irish and American instruments.
  - Ask students to identify each instrument.
  - Play audio for each instrument.
  - Ask students to compare and discuss instrument's usage in a specific genre.
  - Students will complete the instrument worksheet.

### Irish Rhythms

- Teacher will pass out the Tin Whistle Notes and Irish Rhythm worksheet on Irish genres: jig and reel.
- Have students take out their tin whistles. Make sure the rhythms from the worksheet are written on the board.
- For each rhythm, give students 1-2 minutes to analyze and interpret the worksheet. Let students clap and speak the rhythms individually to their best ability.
  - *If correct, have class clap and speak the rhythm together.*
  - *If incorrect, ask class where and why the error occurred.*
  - *Ask how to fix, and class will clap and speak the correct rhythm.*
  - *Make sure the class speaks clearly and in time.*

### Tin Whistle

- Teacher will have students sit in an upright balanced position in their seats for proper breathing techniques.
- Have students take a deep low breath. If shoulders rise, remind them to relax shoulders, and breathe through their diaphragm.
- Take a quick but deep full breath (through the mouth), quietly, play the tin whistles with the note D.
- Breathe in for four beats and, on the note D, make a crisp "ta" sound like a trumpet and hold "ah" sound until all the air is gone.
  - *(Be sure, tonguing the "t" using back of teeth.)*
- Breathe in for 4 beats, "ta" for 4 beats, and pulse on "ah" for 4 beats. Continue to pulse for 8 and twelve beats.
- Teacher will demonstrate proper finger placements and have students copy. (Start with low D)
- Teach the students the D major scale fingering on the tin whistle. Make sure students have accomplished the scale before moving on.
- Demonstrate with the class the D Major and G Major scales and have students play D Major and G Major arpeggios using tin whistles.
- Give students 5-7 minutes to practice the rhythms on the board.
  - *Make sure to set the timer for students and walk around to assess students' practice. Be sure to correct any bad posture or technique.*
  - *When timer finishes, students should be at rest position. When students are ready, cue students to be in ready position.*

➤ *Have class play each rhythm exercise together. Correct any mistakes that may occur. Have students repeat with corrections.*

- Ask students to put away tin whistle and worksheets.

#### Closure

- Students will complete the exit slip, stating: “In class today, I learned...”

#### Assessments

- Observation of students’ engagement in discussion.
- Moving: Observe accuracy for singing and marching to a steady beat.
- Are students using proper hand techniques and posture?
- Are students using proper breathing techniques?
- Are students singing with accuracy?

#### Vocabulary

Accordion	Fiddle	Bluegrass	Hornpipe
Bodhran	Harp	Country	
Tin Whistle	Polka	Characteristic	

### Lesson Plan 3: Concertina Reel

#### Student Learning Objective:

Students will be able to....

- Identify characteristic rhythms of the reel.
- Analyze the structure of the Concertina Reel.
- Demonstrate the D major scale, arpeggios, and rhythm exercises on the tin whistle.
- Understand and demonstrate Concertina Reel using the tin whistle.

#### Materials & Teacher-developed Resources:

- Tin Whistle Notes
- The Ultimate Guide to Children's Choir Warm-Up (adapted for tin whistle)
- Rhythm 2207 Worksheet Exercise 6200 & 6202
- Rhythmic Pattern Worksheet
- Concertina Reel
- Tin Whistle
- Pencil

#### Procedure:

##### Review

- Teacher will ask students to complete an entrance slip. Be sure to give 2-3 minutes to complete slip. Topic question, "What important skill or technique will help me with today's lesson?"
- Students will complete a vocabulary list to review new and old terms for the lesson.
- Pass out Rhythm Exercise 2207 worksheet and have students complete 6200. When finished, clap the rhythms while counting out loud as a group.

##### Warm-Up

- Take out the tin whistle. Students should be in a rest position. Teacher will cue students for ready position. Students will be using the note A.
- Breathe in for 4 beats, on the note A, make a crisp "ta" sound (like a trumpet) and hold "ah" sound until all the air is gone.
  - *(tonguing the "t" using back of teeth.)*
- Breathe in for 4 beats, "ta" for 4 beats, and pulse on "ah" for 8 beats. Continue to pulse for twelve and sixteen beats.
- Students should blend together when playing. If students are sharp or flat, repeat proper sitting position, breath, and tonguing. Start with a loud A, and then decrease to a moderate volume.
- Demonstrate with the class the D major and G Major scales, and have students play D Major and G Major arpeggios using varying dynamics. This exercise will teach students the fingerings for the Kesh Jig and Concertina Reel in the next lessons.
- Give students 5 minutes to practice the rhythms on the board, have students use note D.



## (Exercise 6202)

- Make sure to set the timer for students.
- Walk around to assess students practice.
- Correct any bad postures and techniques.
- When timer finishes, students should be at rest position.
- When ready, cue students to be in ready position.
- Have class play the exercise together.
  - Correct any mistakes.

## Concertina Reel

- Teacher will pass out Concertina Reel score to the students. Then, ask students these questions.
  - 1) *What is the first thing that you should look for?*
  - 2) *What is the tempo (speed) of the piece?*
  - 3) *What certain notes and rhythmic patterns are in the music?*
  - 4) *What type of form is the music?*
- Teacher will demonstrate Concertina Reel with class.
  - Divide music sections in binary form, section A and section B, and start with the first line. Ask students to clap and speak the rhythm of measures 1-8 with a partner.
  - If incorrect, have students give each other feedback on which measure the error occurred.
  - When five minutes have ended, repeat measures 1-8 as a group. Students' will sing solfège for the first phrase, while teacher playing the melody on piano to build awareness of musical form.
  - Play section A on tin whistle together before continuing to section B, measures 9-end.
  - Give students 5-7 minutes to practice sections of the piece. Make sure the timer set for students.
  - Remind students to practice proper intonation, blending, and breathe support.

## Closure

- Students will complete the exit slip, stating: "Today in class, I learned..."

Assessment

- Observation of students' engagement in discussion.
- Students are familiar with simple and compound meters.
- Students can play D major on the tin whistle, hitting F and C sharp consistently instead of naturals.
- Moving: Observe accuracy of a steady beat.
- Students are using proper hand techniques and posture.

Vocabulary

Arpeggio	Solo	Major	Tempo	Reel
Binary Form	Time Signature	Expression	Triad	Concertina

## Lesson Plan 4: The Kesh Jig

### Student Learning Objective:

Students will be able to....

- Analyze the structure and context of “Kesh Jig.”
- Demonstrate the G major scale, arpeggio, and rhythm exercises.
- Understand and perform “Kesh Jig” using tin whistle.

### Materials & Teacher-developed Resources:

- The Ultimate Guide to Children’s Choir Warm-Up (adapted for tin whistle)
- Tin Whistle Notes and Solfège in G Major
- Rhythm 2302 Worksheet Exercise 6412 & 6414
- Rhythmic Pattern Worksheet
- The Kesh Jig Music Sheet
- Tin Whistle
- Pencil

### Procedure:

#### Review

- Teacher will ask students to complete an entrance slip. Be sure to give 2-3 minutes to complete slip. Topic question, “What skill/technique that I would like to improve on for today’s lesson?”
- Students will complete a vocabulary list to review new and old terms for the lesson.
- Pass out Rhythm Exercise 2302 worksheet and have students complete 6412.
- When finished, clap the rhythms while counting out loud as a group.

#### Warm-Up

- Take out the tin whistle. Students should be in a rest position. Teacher will cue students for ready position.
- Breathe in for 4 beats and, on the note A, play a crisp “ta” sound (like a trumpet) and hold “ah” sound until all the air is gone.
  - *(Be sure, tonguing the “t” using back of teeth.)*
- Breathe in for 4 beats, “ta” for four beats, and on “ah” for 8 beats. Continue to pulse for twelve and sixteen beats.
- Demonstrate for class the G major scale and have/ students’ play G major arpeggio to help the students remember the correct fingerings for the key of the Kesh Jig.
- Give students five minutes to work on fingerings if students are still struggling.
- Split students in three groups to play in G major triad using varying dynamics. Group 1 will play G; Group 2 will play B, and Group 3 will play D. Cue one group at a time, make sure students are blending their sound.
- Give students five minutes to practice the rhythms on the board using the note G.

(Exercise 6414)

- Make sure to set the timer for students. Walk around to assess students practice. Correct any bad posture and technique.
- When timer finishes, students should be at rest position. When ready, cue students to be in ready position.
- Have class play the exercise together. Correct any mistakes.

### Kesh Jig

- Teacher will pass out Kesh Jig music sheet to the students. Then, ask students these questions.
  - 1) *What is the first thing that you should look for?*
  - 2) *What is the tempo (speed) of the piece?*
  - 3) *What certain notes and rhythmic patterns are in the music?*
  - 4) *What type of form is the music in?*
  - 5) *What does the number 3 over a group of 3 notes represent?*
- Teacher will demonstrate “Kesh Jig” with class.
  - Divide music sections in binary form, section A and section B, and start with the first line. Ask students to clap and speak the measures 1-8 with a partner.
  - If incorrect, have students give each other feedback on which measure the error occurred. Have groups fix each other’s mistakes, and play with corrections. Make sure to give students 5 minutes for practice.
  - When 5 minutes have ended, repeat measures 1-8 as a group.
  - Students’ will sing solfège for the first phrase, while teacher plays the melody on the piano, to build awareness of musical form.
  - Play section A first before continuing to section B, measures 9-end.
  - Give students 5-7 minutes to practice sections of the piece. Make sure the timer is set for students.
  - Remind students to practice proper intonation, blending, and breath support.
- When task is complete, have students put away their instruments and worksheets.

### Closure

- Students will complete the exit slip, stating: “In class today, I learned...”

### Assessment

- Observation of students’ engagement in discussion.
- Students are familiar with simple and compound meters.
- Students can perform in G major on the tin whistle including consistent use of F sharp.

- Moving: Observe accuracy of steady beat.
- Students are using proper hand techniques and posture.

Vocabulary

Jig	Style	Traditional Irish History
Rhythm	Pop	Excerpt
Triplet	Rock n Roll	Feature

## Lesson Plan 5: Final Assessments

### Student Learning Objective:

Students will be able to....

- Rehearse and perform: jig and reel.
- Refine personal and ensemble performances, individually or collaboration with others.
- Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the context.
- Demonstrate performance for “Concertina Reel” or “Kesh Jig.”

### Materials & Teacher-developed Resources:

- Tin Whistle Notes Worksheet
- The Ultimate Guide to Children’s Choir Warm-ups (adapted for tin whistle)
- Rhythm Exercise Worksheets 2207 & 2303
- Irish Rhythm Pattern Worksheet
- Concertina Reel
- The Kesh Jig
- Tin Whistle
- 2014 National Standard Rubric
- 2014 Student Self-reflections
- Piano/Orff instruments
- Bingo

### Procedure:

#### Review

- Teacher will ask students to complete an entrance slip. Be sure to give 2-3 minutes to complete slip. Today’s question, “What would I like to review for this the unit?”
- Have students take out the Rhythm Exercise worksheets.
- Pass out Rhythm Exercise 2302 worksheet and have students complete 6406. When finished, clap the rhythms while counting out loud as a group.

#### Warm Up

- Give students 5 minutes to practice the rhythms on the board. (Exercise 6416)
  - Make sure to set the timer for students.
  - Walk around to assess students practice.
  - Correct any bad postures and techniques.
  - When timer finishes, students should be at rest position.
  - When ready, cue students to be in ready position.
- Take out tin whistle. Students should be in a rest position.
- Teacher will cue students for ready position. Students will be using the note A.
- Breathe in for 4 beats and, on the note A, play a crisp “ta” sound like a trumpet and

hold “ah” sound until all the air is gone.

- *(Be sure, tonguing the “t” using back of teeth.)*
- Have class demonstrate the exercise together.
  - Correct any mistakes.
- When finished take out tin whistle and be in rest position. Teacher will cue students for ready position.
- Students play both D and G major scales and arpeggios to review fingerings for the key signatures of each tune.
- Have students play in D and G major arpeggios using various dynamics.
- Teacher will ask students to play reel and jig.
  - Give students 2-4 minutes to rehearse and refine.
  - Make sure to observe students posture, hands for proper techniques, and breath support.

### Performing

- Students will perform “Concertina Reel” or the “Kesh Jig.” Students will be graded on the 2014 National Music Standard performance rubric.
- Students will chose which song they want to play. They will play it once together in a group before performing the song on their own.
- Give 2014 National Music Student Self-Assessment worksheet when a student completes their performance.
- When all students have finished self-assessments, have students clear their desks for bingo.

### Bingo

- Pass out Bingo sheets and materials to students.
- Here is the link to print out materials: **<http://myfreebingocards.com/bingo-card-generator/results/jv64fx>**
- Directions:
  1. Students will listen to Irish and American themed materials.
  2. If a student has all words covered diagonally, across a row or vertically in a column, they should call BINGO.
  3. If a student says BINGO and incorrect, the student will disqualify from that round.

### Closure

- Teacher will lead an open discussion with students on “what I learned.”

## MULTIMEDIA INDEX

### Lesson Plan 1

#### Images

Image 01- Map of Ireland <https://www.google.com/#q=map+of+ireland>

#### Genre Music Video

Video 01- Traditional Irish- [https://www.youtube.com/watch?v=2Z\\_TheGgFWI](https://www.youtube.com/watch?v=2Z_TheGgFWI)

Video 02- Irish Folk- <https://www.youtube.com/watch?v=I0zBIHlnR4Y>

Video 03- Celtic- <https://www.youtube.com/watch?v=TvakGezqW-A>

Video 04- Harp- <https://www.youtube.com/watch?v=aZqCkBQO514>

Video 07- Hornpipe [https://www.youtube.com/watch?v=\\_27Hbiwsqek](https://www.youtube.com/watch?v=_27Hbiwsqek)

Video 05- Jig - <https://www.youtube.com/watch?v=2ZxAVUUsE4Y>

Video 06- Reel - [https://www.youtube.com/watch?v=eo\\_AJQBxZ3c](https://www.youtube.com/watch?v=eo_AJQBxZ3c)

Video 07- Polka <https://www.youtube.com/watch?v=jIIRLo1WVz0>

Video 08- Bluegrass- <https://www.youtube.com/watch?v=ijAfcy1uOpQ>

Video 09- Country- <https://www.youtube.com/watch?v=yramG0QEe80>

Video 10- rock-n-roll- <https://www.youtube.com/watch?v=x-64CaD8GXw>

Video 11- American folk music- <https://www.youtube.com/watch?v=PIVN8d77KEQ>

### Lesson 2

#### Images

#### Irish Instruments

Image 01- Accordion <https://pixabay.com/en/accordion-ziehamonika-1781982/>

Image 02- Bodhran [https://www.tes.com/lessons/\\_wWBg3NuEPoapg/bodhran](https://www.tes.com/lessons/_wWBg3NuEPoapg/bodhran)

Image 03- Tin Whistle <https://www.yourirish.com/culture/music/tin-whistle>

Image 04- Fiddle [https://i.ytimg.com/vi/3\\_xtcOxrQVU/maxresdefault.jpg](https://i.ytimg.com/vi/3_xtcOxrQVU/maxresdefault.jpg)

Image 05- Flute [http://www.irishfluteshop.com/images/cochran\\_irish\\_flute.JPG](http://www.irishfluteshop.com/images/cochran_irish_flute.JPG)

Image 06- Harp <https://khollandsblog.files.wordpress.com/2009/02/22-string-harp.jpg>

Image 08- Concertina <http://media.musiciansfriend.com/is/image/MMGS7/D40-Concertina/420559000000000-00-500x500.jpg>

#### Video

## Irish Instruments

Video 01- Accordion <https://www.youtube.com/watch?v=bJLfYEu3Jd0>

Video 02- Bodhran <https://www.youtube.com/watch?v=bJLfYEu3Jd0>

Video 03- Tin Whistle [https://www.youtube.com/watch?v=vFz\\_ozWHKo0](https://www.youtube.com/watch?v=vFz_ozWHKo0)

Video 04- Fiddle

<https://www.youtube.com/results?q=irish+flute+music&sp=EgIYAQ%253D%253D>

Video 05- Irish Flute

<https://www.youtube.com/results?q=irish+flute+music&sp=EgIYAQ%253D%253D>

Video 06- Harp [https://www.youtube.com/watch?v=UoNb3\\_6TvqU](https://www.youtube.com/watch?v=UoNb3_6TvqU)

Video 08- Concertina [https://www.youtube.com/watch?v=ZhheDpx\\_qXk](https://www.youtube.com/watch?v=ZhheDpx_qXk)

## Images

### American Instruments

Image 01- Flute

<http://universalmusicalinstrumentco.com/upload/instrument/20150824120039Flute.jpg>

Image 02- Guitar <http://www.takamine.com/templates/default/images/gclassical.png>

Image 03- Piano <https://ellispliano.com/wp-content/uploads/2014/05/Roland-V-Piano-Grand.jpg>

Image 06- Clarinet <https://pixabay.com/en/clarinet-instrument-jazz-music-2029978/>

Image 07- Drum Set <https://pixabay.com/en/drum-set-drums-musical-instruments-1839383/>

Image 08- Bass <https://pixabay.com/en/bass-double-bass-instrument-1344616/>

Image 09- Violin <http://media.guitarcenter.com/is/image/MMGS7/Prelude-Series-Violin-Outfit-1-8-Size/J05662000001000-00-500x500.jpg>

### American Instruments

Video 01- Flute <https://www.youtube.com/watch?v=zKTS95KOrOI>

Video 02- Guitar <https://www.youtube.com/watch?v=ebcW3zdd07o>

Video 03- Piano <https://www.youtube.com/watch?v=qcbrbJeA27g>

Video 06- Clarinet [https://www.youtube.com/watch?v=\\_3bea0Bd39s](https://www.youtube.com/watch?v=_3bea0Bd39s)

Video 07- Drum Set <https://www.youtube.com/watch?v=faxI7aaA4Yw>

Video 08- Bass <https://www.youtube.com/watch?v=dOzn8lvrWi8>

Video 09- Violin <https://www.youtube.com/watch?v=jvipPYFebWc>



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## Glossary

Accompaniment: The additional, but subordinate, music used to support a melodic line.

Air: A short song, melody, or tune, with or without words;

Adagio: A slow tempo marking between largo and andante. This term can be seen abbreviated as adag, adg°, adgo, ad°, or ado.

Allegro: A fast tempo marking between allegretto and vivace.

Andante: A moderate tempo marking between largo and moderato. This tempo typically has between 76 and 108 beats per minute.

Arpeggio: Playing the notes of a chord consecutively (harp style). A broken chord in which the individual notes are sounded one after the other instead of simultaneously.

Binary Form: Two-part (A - B) structure of music; usually each part is repeated. The term can also mean any form with two periods, or sections.

Bluegrass: A form of country & western music is directly descended from the folk songs, ballads, and popular songs of the English, Scottish, and Irish settlers of southeastern U.S. Other influences include blues and Gospel music.

Celtic: is a broad grouping of music genres that evolved out of the folk music traditions of the Celtic people of Western Europe.

Characteristic: A distinguishing feature or quality:

Country: a style and genre of largely string-accompanied American popular music having roots in the folk music of the Southeast and cowboy music of the West, usually vocalized, generally simple in form and harmony, and typified by romantic or melancholy ballads accompanied by acoustic or electric guitar, banjo, violin, and harmonica.

Dynamics: The loudness or softness of a composition.

Expression: In the performance of a composition, expression refers to such things as dynamics, tempo, and articulation. These indications are known as expression marks.

Folk Music: A term used to describe music of the common people that has been passed on by memorization or repetition rather than by writing, and has deep roots in its own culture. Folk music has an ever-changing and varying nature, and is deeply significant to the members of the culture to which it belongs.

Harmony: The combination of notes sounded simultaneously to produce chords. Usually, this term is used to describe consonance; however, it can also be used to describe dissonance.

Hornpipe: A dance genre and tune type in duple meter, characterized by the use of dotted rhythms.

Jig: A lively dance of the British Isles originating in the 15th century or earlier, related to the hornpipe and the reel. It may have been the precursor of the baroque gigue.

Melody: A tune; a succession of tones comprised of mode, rhythm, and pitches so arranged as to achieve musical shape, being perceived as a unity by the mind. In a piece of music where there is more than one voice, or where harmony is present, the melody is the dominant tune of the composition.

Major: Term referring to a sequence of notes that define the tonality of the major scale. This series consists of seven notes: the tonic, followed by the next note a whole step up from the tonic, the third is a whole step from the second, the fourth is a half-step from the third, the fifth is a whole step from the fourth, the sixth is a whole step from the fifth, the seventh is another whole step, followed by the tonic, a half step above the seventh. Thus, the first and eighth tones are exactly an octave apart.

Polka: Dance form in duple meter (typically 2/4) brought to Ireland in the late 1800s from Poland; tunes are commonly found in Cork, Kerry, and Limerick.

Pop: Music of the common people. Popular music includes folk music, since that is a form of music of the populace, but the most common current usage of this term applies to rock, country and western, or jazz.

Reel: A traditional and ancient Scottish folk dance related to the Old English Haye; the reel is still common today in Scotland, Ireland, and America. It is in a lively duple meter.

Rhythm: The subdivision of a space of time into a defined, repeated pattern. Rhythm is the controlled movement of music in time. It may be defined as the division of music into regular metric portions; the regular pulsation of music.

Rock n Roll: A type of American popular music of the 1950's, essentially rock n' roll is a highly rhythmic style of blues and most compositions are in some form of the 12-bar blues form. The electric and amplified instruments (guitar, tenor saxophone, drum kit, piano, and electric or double bass) allowed the performers to emphasize the first beat. Rock n' roll became the blanket term for popular music in the late 1950's.

Solo: A single performer or a passage that is to be performed by a single performer.

Style: A distinctive performance practice that differentiates music performed by a specific ensemble or artist from that same music performed by any other ensemble or individual.

Tempo: The speed of the rhythm of a composition. Tempo is measured according to beats per minute.

Time Signature: A symbol placed at the left side of the staff indicating the meter of the composition. For example, a time signature of 3/4 would indicate that there are three quarter notes in each measure and the quarter notes receive the main pulse (or beat).

Traditional Irish Music: is a genre of folk music that developed in Ireland.

Triad: A chord made up of three notes based on the interval of a third. Triads can be major, minor, augmented, or diminished.

Triplet: Three notes of equal length that are to be performed in the duration of two notes of equal length.

### **Instruments**

Accordion: A portable wind instrument with a small keyboard and free metal reeds that sound when air is forced past them by pleated bellows operated by the player.

Bodhrán: A handheld goatskin drum used in traditional Irish music and often played with a stick.

Concertina: A small hexagonal musical instrument of the reed organ family in which metallic reeds are vibrated by air from a set of bellows operated by the player's hands. Notes are produced by pressing buttons.

Fiddle: A violin, especially one used to play folk or country music.

Harp: An instrument having an upright triangular frame consisting of a pillar, a curved neck, and a hollow back containing the sounding board, with usually 46 or 47 strings of graded lengths that are played by plucking with the fingers.

Hornpipe: A single reed instrument that is constructed of a tube of wood and an animal horn.

Tin whistle: An inexpensive fipple flute, usually having a plastic mouthpiece and a tin body.

Topic:	Admit or Exit Slip	Name Date: Teacher:

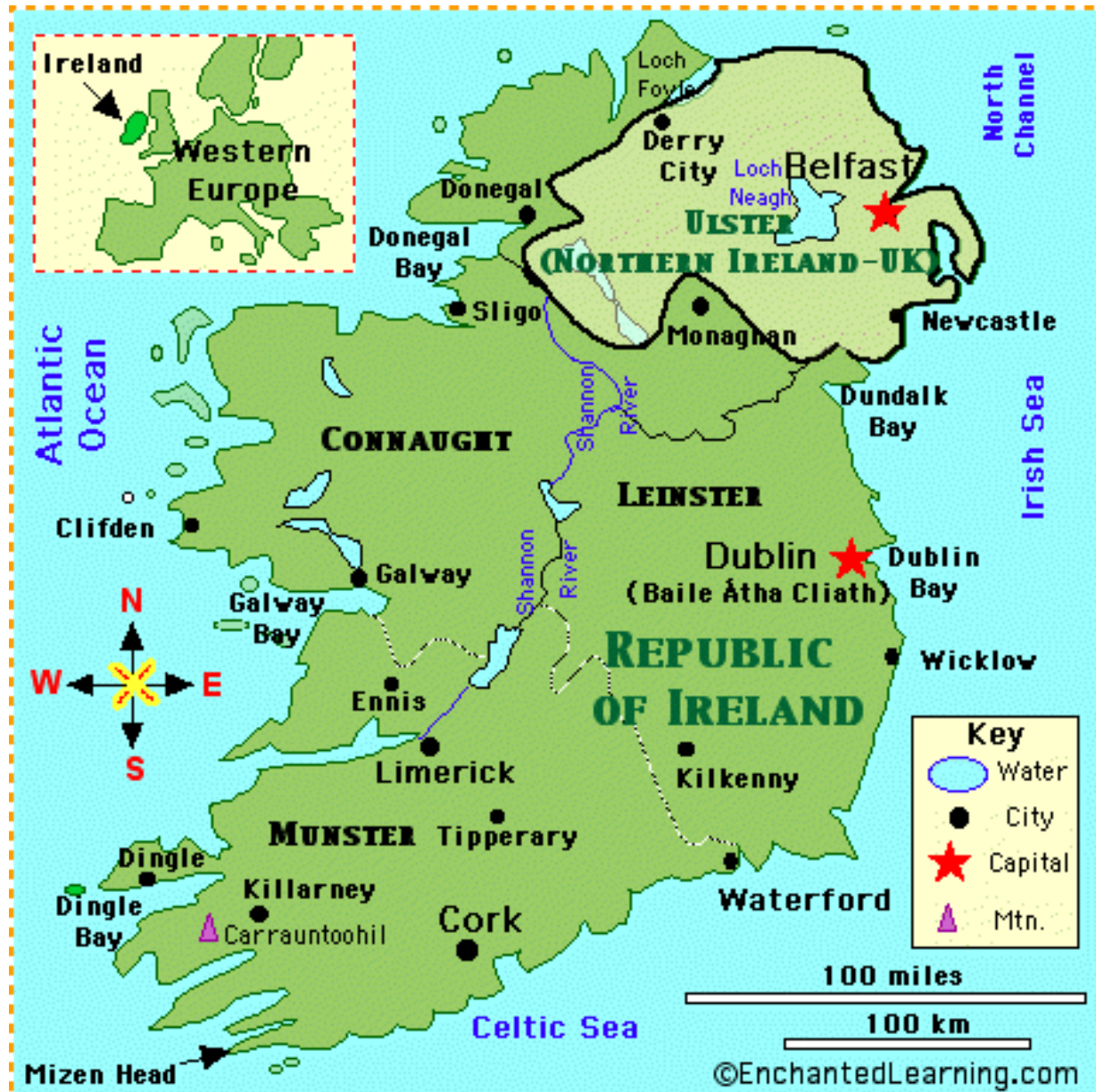
Topic:	Admit or Exit Slip	Name: Date Teacher:

Topic:	Admit or Exit Slip	Name (first & last): Date: Teacher:

# REPUBLIC OF IRELAND

Wilson 43

## MAP



(Col, 1996)

## LISTENING LOG

Title: \_\_\_\_\_

Composer: \_\_\_\_\_

**Circle the era you believe this music is from and explain why:**

**Reel**

**Polka**

**Rock n Roll**

**Hornpipe**

**Folk Music**

**Country**

**Bluegrass**

**Harp**

**Jig**

**Celtic**

**Pop**

**List the instruments you hear in the correct column.**


**Give THREE Words that describe this music.**

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

## Vocabulary Worksheet

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Directions: Use the following blanks to list and define music vocabulary words from today's lesson. Use a dictionary to find the definition of each word. Write the definition in the space provided.

1. \_\_\_\_\_

Definition: \_\_\_\_\_.

2. \_\_\_\_\_

Definition: \_\_\_\_\_.

3. \_\_\_\_\_

Definition: \_\_\_\_\_.

4. \_\_\_\_\_

Definition: \_\_\_\_\_.

5. \_\_\_\_\_

Definition: \_\_\_\_\_.

6. \_\_\_\_\_

Definition: \_\_\_\_\_.

7. \_\_\_\_\_

Definition: \_\_\_\_\_.

8. \_\_\_\_\_

Definition: \_\_\_\_\_.

9. \_\_\_\_\_

Definition: \_\_\_\_\_.

10. \_\_\_\_\_

Definition: \_\_\_\_\_.



Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

Directions: Name the instrument. \*

Key Section:

Flute Tin Whistle Bodhrán Harp Accordion Hornpipe Fiddle Concertina



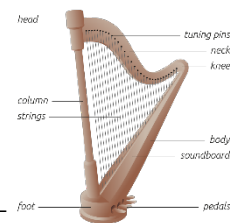
1. \_\_\_\_\_



2. \_\_\_\_\_



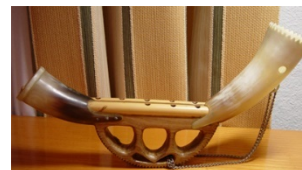
3. \_\_\_\_\_



4. \_\_\_\_\_



5. \_\_\_\_\_



6. \_\_\_\_\_



7. \_\_\_\_\_



8. \_\_\_\_\_

## Tin Whistle Notes in D & G Major Scales



**The D Scale Tin Whistle Finger Chart**

●●●●●	●●●●○	●●●●○	●●●●○	●●●●○	●●●●○	○●●●○	○●●●○	○●●●○	●●●●○	●●●●○	●●●●○
D	E	F#	G	A	B	C	C#	D	E	F#	G



**The G Scale Tin Whistle Finger Chart**

●●●●●	●●●●○	●●●●○	●●●●○	●●●●○	●●●●○	○●●●○	○●●●○	○●●●○	●●●●○	●●●●○	●●●●○
G	A	B	C	D	E	F	F#	G	A	B	C

(Daris, 2002)


Rhythms: 2207

# Rhythm Exercises

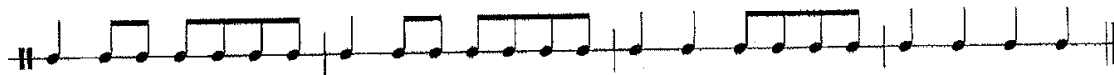
(SmartMusic® 6200-6204)

Write the count below the notes and rests.

Clap the rhythms while counting out loud.

Example  1 2 + 3 4 1 + 2 + 3 + 4 +

6200



6202



6204



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(Siri, 2016)

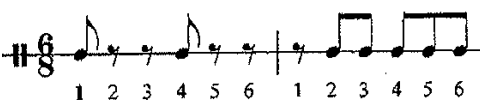
Rhythms: 2302

# Rhythm Exercises

(SmartMusic® 6412-6416)

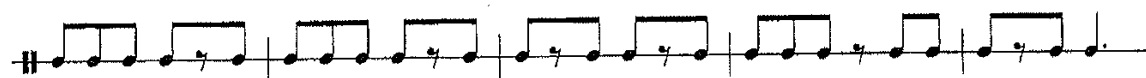
Write the count below the notes and rests.

Clap the rhythms while counting out loud.

Example 

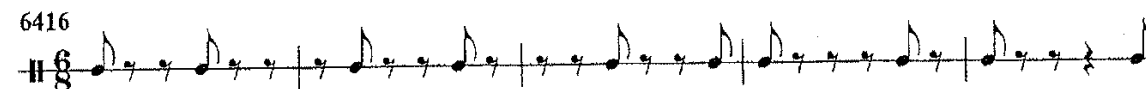
~~SmartMusic® 6412-6416~~

6412 



6414 



6416 



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(Siri, 2016)

# THE WEARING OF THE GREEN

18th Century Irish Folk Song

Spirited swing

D

♩ = 110

Oh — Pad - dy dear, and did you hear the  
Then — since the col - or we must wear is  
But, — if at last our col - or should be

A

G

D

G

Gm

news that's go - ing 'round? The sham - rock is for - bid by law to grow on I - rish  
Eng - land's cru - el red, sure Ire - land's sons will ne'er for - get the blood that they have  
torn from Ire - land's heart, her sons, with shame and sor - row, from the dear old soil will

D

A

ground. Saint — Pat - rick's Day no more to keep. His col - or can't be seen, for  
shed. You may take the sham - rock from your hat and cast it on the sod, but  
part. I've heard whis - pers of a coun - try that lies far be - yond the sea, where

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G D A A<sup>7</sup><sub>sus</sub> D D/F# G D

there's a blood-y law a-gin' the wear-ing of the green. I met with Nap-per  
'twill take root and flour-ish still, though un-der-foot it's trod. When the law can stop the  
rich and poor stand e-equal in the light of free-dom's day. Oh, Er-in, must we

D/F# G D/F# D Bm<sup>7</sup>

Tan-dy and he took me by the hand, and he said, "How's poor old Ire-land and  
blades of grass from grow-ing as they grow, and when the leaves in sum-mer-time their  
leave you, driv-en by the ty-rant's hand? Must we ask a moth-er's wel-come from a

E E<sup>7</sup> A G/A A<sup>7</sup> D A

how does she stand? She's the most dis-tress-ful coun-try that ev-er you have  
ver-dure dare not show, then I will change the col-or that I wear in my cor-  
strange, but hap-pier land? Where the cru-el cross of Eng-land's thral-dom nev-er shall be

*poco rit.* *a tempo*

seen. They're hang - ing men and wom - en there for wear - ing of the green.  
-been. But till that day, please God, I'll stick to wear - ing of the green!  
seen, and where, thank God, we'll live and die still wear - ing of the green!

(Boucicault, 2003)



# No Irish Need Apply

J. F. Poole

Traditional

**Belligerently** Verses 1, 2 & 3:

1. I'm a de-cent boy just lan-ded from the town of Bal-ly-fad; I  
seen em-ploy-ment ad-ver-tised, "It's just the thing," says I, But the

want a si-tu-a-tion and I want it ve-ry bad. I have  
dir-ty spal-peen en-ded with "No

2. I - rish need ap-ply." "Whoo," says I, that is an in-sult, but to get the place I'll  
try," So I went to see the black-guard with his "No I - rish need ap-  
rit. rit.



Traditional – No Irish Need Apply (Page 2 of 2)

ply." Some do think it a mis - for - tune to be chris - tened Pat or

Dan, But to me it is an ho - nor to be born an I - rish - man.

2. I started out to find the house; I got there mighty soon.  
I found the old chap seated; he was reading the Tribune.  
I told him what I came for, when he in a rage did fly.  
"No!" he says, "You are a Paddy, and no Irish need apply."  
Then I gets my dander rising, and I'd like to black his eye  
For to tell an Irish gentleman "No Irish Need Apply."
3. I couldn't stand it longer so a-hold of him I took,  
And I gave him such a beating as he'd get at Donnybrook,  
He hollered "Milia Murther," and to get away did try,  
And swore he'd never write again "No Irish Need Apply."  
Well, he made a big apology; I told him then goodbye,  
Saying, "When next you want a beating, write 'No Irish Need Apply.'"

During the nineteenth century, America was the land of opportunity to poverty-stricken families of many countries — but all too often the immigrants who came here looking for work found that their services were not wanted. Their color, race, language, or religion was made the excuse for barring them from jobs. At different times and in different places the bars went up against Irish, Jews, Poles, Italians, Japanese, and even English.

The potato famines of 1845-7 led thousands of Irishmen to flee their starving country. Soon American cities were flooded with immigrants living in slum ghettos, and employers were posting "No Irish Need Apply" signs.

This song, which has been revived by Peter Seeger, was popular in nineteenth-century music halls. It was written around 1865 and printed in several song books of that period. A somewhat similar song, "No Irish Wanted Here," passed into oral tradition in both the United States and Canada.

Ballyfadd, in the first line, is a small town in southeastern Ireland near Arklow. "The Tribune" mentioned in the second verse probably was the famous nineteenth-century paper edited by Horace Greeley. "Milia murther" in the last verse seems to be based on a Gaelic phrase meaning "a thousand murders."

(Poole, 1862, 2001)

## IRISH RHYTHMIC PATTERNS

### REEL: Time Signature: 4/4

"ONE-and-two-and-THREE-and-four-and" or also

"WA -ter -me -lon -WA -ter -me -lon"

#### PRIMROSE LASS

Beats 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

| One measure |  
has 4 beats

(McDonnell, 2017)

### JIG: Time Signature: 6/8

"ONE-two-three-FOUR-five-six" or also

"PINE -ap -ple - A -pri -cot"

#### KESH JIG

Beats 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6

| One measure has |  
six beats

(McDonnell, 2017)

## The Concertina Reel Tin Whistle Tab

[www.martindardis.com](http://www.martindardis.com)

The image displays a musical score for 'The Concertina Reel' in G major (one sharp) and 4/4 time. The score is presented in four systems, each consisting of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a treble clef staff, and the accompaniment is written in a bass clef staff. The melody is a continuous line of eighth and sixteenth notes, with some rests. The accompaniment consists of vertical columns of notes, representing the fingerings for the concertina. The score is divided into four systems, each with a repeat sign at the beginning and end. The first system has a repeat sign at the beginning and end. The second system has a repeat sign at the beginning and end. The third system has a repeat sign at the beginning and end. The fourth system has a repeat sign at the beginning and end. The score is a continuous line of music, with no breaks or gaps.

(Daris, 2002)

## The Kesh Jig

The image displays a musical score for 'The Kesh Jig' in 6/8 time. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a repeat sign. The music consists of eighth and sixteenth notes, with some measures containing triplets. Below each staff, fingerings are indicated by dots (black for left hand, white for right hand) and plus signs (+) for specific notes. The second staff ends with a double bar line. The third and fourth staves also contain triplets and end with double bar lines.

(Daris, 2002)

**Student Self Assessment for Singing:**

Name \_\_\_\_\_

Singing: Select the statement that best describes your performance for each criteria.



	Criteria	I'm starting to do this on my own but may need help!	I'm almost there!	I can do it!	I can do this without any help!
1	Pitch Accuracy	I sing a few of the notes of a song in tune.	I sing most of the notes of a song in tune.	I sing all of the notes of a song in tune.	I sing accurately from a given pitch easily and musically.
2	Rhythmic Accuracy	I sing a few of the rhythms of a song correctly.	I sing most of the rhythms of a song correctly.	I sing all of the rhythms of a song correctly.	I sing the correct rhythms easily and with precision.
3	Tone and Breath Support	I sometimes take deep breaths and sing with good posture.	I often take deep breaths and sing with good posture.	I always take deep breaths and sing with good posture.	I always take deep breaths and sing with good posture to produce a clear tone throughout the entire song which supports singing musically.
4	Vowel and Consonant Pronunciation	I am beginning to sing with tall vowels and clear consonants for every word to be understood.	I occasionally sing with tall vowels and clear consonants for every word to be understood.	I always sing with tall vowels and clear consonants for every word to be understood.	I always sing with tall vowels and clear consonants for every word to be understood clearly and distinctly.
5	Phrasing	I sometimes sing the phrases.	I sing most of the phrases.	I always use consistent phrasing	I always use consistent phrasing and am sensitive to the style of music being sung.



6	Posture	I sometimes stand straight and tall with very little tension.	I generally stand straight and tall with very little tension.	I always stand straight and tall with very little tension.	I always stand straight and tall with my hands at my side and feet a shoulder width apart. My eyes are forward with my shoulders relaxed.
7	Dynamics	I sometimes sing the correct dynamic levels.	I generally sing the correct dynamic levels.	I always sing the correct dynamic levels.	I sing using obvious and consistent dynamic levels with a sensitive interpretation of the style of music being sung.
8	Expression	I sometimes sing expressively when I interpret what is in the score.	I generally sing expressively when I interpret what is in the score.	I sing expressively when I interpret what is in the score.	I sing creatively when I interpret what is in the score without help.
9	Ensemble - blend	We sometimes watch and listen to each other to blend together.	We generally watch and listen to each other to blend together.	We watch and listen to each other to blend together.	We watch and listen to each other constantly to sing sensitively by adjusting tone and volume to blend together.
10	Ensemble - interpret composer's intent	We are sometimes aware of the musical elements and try to use them in conveying the composer's intent.	We are generally aware of the musical elements and try to use them in conveying the composer's intent.	We are aware of the musical elements and use them in conveying the composer's intent.	We are sensitive to the musical elements used in conveying the composer's intent.

Use words from the word bank for your answers in the next section. Write in complete sentences.

Use precise language and domain-specific vocabulary to inform about or explain the topic.

Breath Control	Pitch
Diction	Posture
Dynamics	Singing Voice
Expression	Tempo
Intonation	Tone Quality
Phrases	Vowel Shape

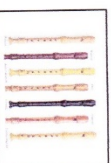
<p><u>CCSS.ELA-LITERACY.W.5.1.B</u> Provide logically ordered reasons that are supported by facts and details.</p>	<p><u>CCSS.ELA-LITERACY.W.5.1.B</u> Provide logically ordered reasons that are supported by facts and details.</p>	<p><u>CCSS.ELA-LITERACY.W.5.1.D</u> Provide a concluding statement or section related to the opinion presented.</p>
<p>What would you like to improve in your performance (use word bank vocabulary)</p>	<p>Where do you find it in the music? Use measure numbers if you can.</p>	<p>How would you improve your performance?</p>

**Recorder Rubric for Teachers**

Note that each rubric criteria has a number on the left side. Teachers may select which criteria they will assess for each assessment.

**Recorder Rubric**

Name \_\_\_\_\_



	Criteria	Level 1 Emerging	Level 2 Approaches Standard	Level 3 Meets Standard	Level 4 Exceeds Standard
1	Posture	Student is beginning to play with tall posture and relaxed arms.	Student generally plays with tall posture and relaxed arms.	Student plays with tall posture and relaxed arms.	Student consistently and independently plays with tall posture and relaxed arms.
2	Hand Position	Student is beginning to play with the left hand on top, right hand in position, completely covering holes, and with recorder at a 45 degree angle to the body.	Student generally plays with the left hand on top, right hand in position, completely covering holes, and with recorder at a 45 degree angle to the body.	Student plays with the left hand on top, right hand in position, completely covering holes, and with recorder at a 45 degree angle to the body.	Student consistently and independently plays with the left hand on top, right hand in position, completely covering holes, and with recorder at a 45 degree angle to the body.
3	Breath	Student is beginning to use a light, warm, continuous breath.	Student generally uses a light, warm, continuous breath.	Student uses a light, warm, continuous breath.	Student consistently and sensitively uses a light, warm, continuous breath.
4	Tonguing	Student is beginning to articulate rhythms with gentle tonguing (doo).	Student generally articulates rhythms with gentle tonguing (doo).	Student articulates rhythms with gentle tonguing (doo).	Student consistently and precisely articulates rhythms with gentle tonguing (doo).
5	Pitch Accuracy	Student is beginning to play correct pitches with accurate intonation.	Student generally plays correct pitches with accurate intonation.	Student plays correct pitches with accurate intonation.	Student consistently plays notes in the center of the pitch with precision and ease.
6	Rhythm Accuracy	Student is beginning to play correct rhythms in a steady pulse.	Student generally plays correct rhythms in a steady pulse.	Student plays correct rhythms in a steady pulse.	Student consistently plays correct rhythms in a steady pulse with precision and ease.



7	Phrasing	Student is beginning to play phrases correctly.	Student generally plays phrases correctly.	Student plays phrases correctly.	Student consistently and sensitively plays phrases correctly.
8	Ensemble - blend	Students are beginning to watch and listen to each other to blend together.	Students watch and listen to each other some of the time to blend together.	Students watch and listen to each other consistently to blend together.	Students watch and listen to each other consistently to distinctly and sensitively blend together.
9	Ensemble - interpret composer's intent	Students are beginning to become aware of the musical elements to convey the composer's intent.	Students are generally aware of the musical elements to convey the composer's intent.	Students are aware of the musical elements to convey the composer's intent.	Students are sensitive to the musical elements to convey the composer's intent.

(Good, 2013)

### Student Self-Assessment for Recorder:

Name \_\_\_\_\_

Recorder: Select the statement that best describes your performance for each criteria.



	Criteria	I'm starting to do this on my own but may need help!	I'm almost there!	I can do it!	I can do this without any help!
1	Posture	I sometimes play with tall posture and relaxed arms and may need to be reminded.	I usually play with tall posture and relaxed arms and may need to be reminded.	I play with tall posture and relaxed arms.	I always play with tall posture and relaxed arms without being reminded.
2	Hand Position	I sometimes play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45 degree angle to my body and may need to be reminded.	I usually play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45 degree angle to my body and may need to be reminded.	I play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45 degree angle to my body.	I always play with the left hand on top, right hand in position, completely covering the holes, and with the recorder at a 45 degree angle to my body without being reminded.
3	Breath	I sometimes use a light, warm continuous breath.	I usually use a light, warm continuous breath.	I use a light, warm continuous breath.	I always and sensitively use a light, warm, continuous breath without being reminded.

4	Tonguing	I sometimes play the phrases.	I usually play the phrases.	I always use consistent phrasing	I always use consistent phrasing without being reminded and am sensitive to the style of music being sung.
5	Pitch Accuracy	I play a few of the notes of a song in tune.	I play most of the notes of a song in tune.	I play all of the notes of a song in tune.	I play accurately from a given pitch easily and musically.
6	Dynamics	I sometimes play the correct dynamic levels.	I usually play the correct dynamic levels.	I always play the correct dynamic levels.	I always play using understandable and noticeable dynamic levels with a sensitive interpretation of the style of music being sung.
7	Phrasing	I am beginning to play phrases correctly.	I generally play phrases correctly.	I play phrases correctly.	I always play phrases correctly and musically.
8	Ensemble - blend	We sometimes watch and listen to each other to blend together.	We usually watch and listen to each other to blend together.	We watch and listen to each other to blend together.	We watch and listen to each other constantly to sing sensitively and blend together.
9	Ensemble - interpret composer's intent	We are sometimes aware of the musical elements and try to use them to show the composer's intent.	We are usually aware of the musical elements and try to use them to show the composer's intent.	We are aware of the musical elements and use them to show the composer's intent.	We are sensitive to the musical elements used to show the composer's intent.
<b>PLAN FOR IMPROVEMENT</b> Use words from the word bank for your answers in the next section. Write in complete sentences.  <div style="text-align: center;"> <b>Word Bank:</b> <u>CCSS.EIA-LITERACY.W.5.2.D</u>            Use precise language and domain-specific vocabulary to inform about or explain the topic.         </div>					

(Good, 2013)

# WORD BINGO

Bluegrass	Celtic	Folk Music	Polka
Accordion	Bodhran	Fiddle	Reel
Tin Whistle	Flute	Free Space	Country
Jig	Hornpipe	Pop	Traditional Irish
Concertina	Air (Danny Boy)	American Folk	Harp

(Bingo Card Generator, 2017)

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